

"Public Hero Number One" at Loew's, Toronto, Adds to U.S. Success—Editor

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"THE SCOUNDREL"



"THE Scoundrel" played The Uptown a few weeks ago. Torontonians who know a good picture and enjoy the unusual in their picture menu voted "The Scoundrel" a treat and one of the best. Your editor saw the picture three times.

We cannot guarantee that the general movie fan will appreciate this picture; your editor had a stage contact which developed a taste for good acting, and good direction, whereas the majority of movie fans have only been movie-fed.

Noel Coward as the publisher is excellent and Julia Hayden as the poetess, who falls in love with this worldly-wise epicurean, not only is ideal for the part as far as her personal appearance is concerned, but gives a performance which certainly reveals star-dust.

Ben Hecht and Charles MacArthur wrote the story, adapted it for the screen and did the directing. If their names mean anything to you then you will realize that "The Scoundrel" is a big job most admirably done. "The Uptown" attracted the best people in Toronto during the engagement of "The Scoundrel". The best did their best to tell Toronto not to miss "The Scoundrel", one of the best.

"THE INFORMER"

LIKE "The Scoundrel", this picture is too good to secure the appreciation which it deserves. Victor McLaglen as an informer gives the best characterization of his screen career and MacLaglen has given the screen many outstanding interpretations.

The plot is from the novel by Liam O'Flaherty, it sounds Irish. Dudley Nichols is responsible

for a corking adaptation. Cliff Reid gets a medal as the producer and another medal for John Ford as the director.

In the cast we find the lovely and clever Heather Angel, Una O'Connor who has won fame on the American continent for the excellence of her screen work, Preston Foster and others who all contribute a substantial share to the picture's quality.

Like "The Scoundrel" this picture has been made for those who have a sense of picture values, those who can crack nuts and digest red meat for their picture banquet. With pictures of this kind we are getting on. The Imperial had the honour of playing "The Informer".

ELISABETH BERGNER

YOU will note that we title our remarks this time with the name of the star and not the picture, because Elisabeth Bergner is the picture despite the fact that "Escape Me Never" has a splendid story. Your editor saw "Escape Me Never" three times. Bergner could not be equalled in this part, nor can she be excelled in any part she has given us the pleasure of seeing her portray. A little bit of a woman who rises to such majestic heights of tragedy that you forget her size in the immensity of your appreciation of her work. Here is a star who can play any kind of a part. When this Industry has used up all its adjectives, and outworn the word, "great" upon its greatest, Elisabeth Bergner will still be a great star.



RAY



RAY LEWIS

PRESENTS

THE HEARING of the Government's Commission into the matter of the charges of the Canadian Performing Rights Society resumes its sessions of inquiry in Toronto, Monday, June 24th, when it is expected expert witnesses from abroad will come to Toronto to give evidence. The commission has in the interval of its absence from Toronto heard evidence at Montreal and has just closed its inquiry at Winnipeg. A report from Winnipeg as republished in one of our Toronto morning papers is as follows: "The Canadian Performing Rights Society was branded as a 'racket' and its license charges described as unreasonable and extortionate before Judge James Parker of Toronto" who concluded his examinations at Winnipeg.

The Dominion Fire Prevention Association meeting at Ottawa, June 20th, condemned the use of inflammable moving picture film for exhibition in miscellaneous public buildings by unlicensed persons. The resolution was left with the executive committee for action. The fire tragedies which we have had through the exhibition of films by unlicensed and inexperienced persons is sufficient inspiration for such a resolution and drastic action. The fire through which an old lady of seventy, hostess to many children during the exhibition of a moving picture at her home, lost her life together with several children who were burned to death, while others were injured, should be sufficient proof that the use of inflammable film by inexperienced and unlicensed persons is a fire-hazard and a life-menace.

WE are hearing much editorially of the hardships of the newly imposed Amusement Tax by the Government of Ontario which starts its Tax Nuisance from nine cents upwards. Curiously enough those who hang around a racetrack long enough get into the last two races free, which means that the Government does not collect its Amusement Tax although such admission would be a tax on not less than \$1.00. Why those on Relief, or those Unemployed should be obliged to pay the Government a tax for admission to a Motion Picture Theatre, while those who get free admission to the race-track should be exempt is a horse on me. You tell me the answer.

Motion Picture theatre-owners have given away not less than fifty thousand dollars in Unemployment Relief through free tickets to Motion Picture theatres. I heard a government official mention fifty thousand as the sum which the Famous Players gave away through Mr. N. L. Nathanson, by way of free tickets of admission to their theatres. Coupled with this are the free tickets by the thousands which the unaffiliated theatres have given away for distribution through the Welfare channels. Now

those who were fortunate enough to be able to go to a theatre to forget their troubles for an hour or two, to laugh with the rest of the world being thus entertained, these are barred because they have not the nickel or the dime to hand over to the Ontario Government which has recently imposed such an Amusement Tax which includes taxation from nine to twenty-five cents. Those who cannot pay to see a Motion Picture are taxed, those who cannot pay to go in and gamble at the race-track these escape taxation.

Any Government is likely to make a mistake because governments are human and "to err is human, to forgive divine". If the Hepburn Government has made a mistake in imposing this taxation from nine cents to twenty-five it should admit its mistake and take off this taxation. To rescind an act of injustice is but an act of justice and an indication that such a Government is not standing by its errors, but in the admission of error goes right. There are enough good fellows, sound men in the Ontario Government to realize that those who are on Relief and Unemployment Relief should not be called upon to pay an Amusement Tax to a Government which is obliged to hand them back such a collection for daily bread.

NO Government desires to tax children and children are the only ones who are taxed under the nine cent tax schedule. Take the crowd who pay twenty-five cents to go to the Promenade Concerts at the Stadium. Young boys and girls who work for their University courses, some by washing dishes at restaurants, or waiting on tables, who perform other menial service which gives them about twenty-five cents for two or three hours work, surely the Government does not wish to collect a tax from those who would prefer to do without their supper and spend that twenty-five cents to hear Stewart's Symphony Orchestra. Another five cents or ten cents to these really means the giving up of the sandwich, the red-hot and honey-dew, or glass of milk for these who make such compromises with their food to go to the concerts. Those concerts of Stewart's and Motion Pictures are a God-send to those who are broke, or nearly broke, those who are obliged to count their pennies, but have the right to some entertainment and amusement. Our Government has a duty in respect to the people. While it does not owe anyone a living, save the helpless, the lame, halt and blind, old age and little children, it owes its citizens a freedom from unfair taxation. It also has a duty in respect to providing facilities, public facilities for entertainment, recreation and amusement. We have received such precedents from the Greeks and the Romans,

(Continued on page 6)

Congratulations Norma Shearer: "And Lo She Brought Forth a Woman"



Show Business



Francis Lederer Chosen by Universal

Francis Lederer has been chosen by Universal as next leading man for Margaret Sullavan. He will play opposite her in Ursula Parrott's story, "Next Time We Live", which Miss Sullavan will start as soon as she finishes "So Red The Rose".

Genevieve Tobin Gets Lead in "The Little Big Shot"

Genevieve Tobin will play the principal feminine role in "The Little Big Shot", an original screen story by Harrison Jacobs, which will go into production within the next two weeks at Warner Bros. studio. Miss Tobin's last screen appearance was in "The Goose and the Gander", with Kay Francis and George Brent.

"The Little Big Shot" was adapted for the screen by Jerry Wald, Julius Epstein and Robert Andrews.

Walter Huston Given Farewell Luncheon

Walter Huston, who sailed for the GB studios aboard the S.S. Majestic, recently was guest of honor at a farewell luncheon tendered on the liner prior to sailing. Mr. Huston will play the title role in GB's forthcoming "Rhodes, The Empire Builder".

Rouben Mamoulian Makes Second Radio Talk

Rouben Mamoulian, director of "Becky Sharp", first feature film drama in the newly perfected Technicolor, which had its world premiere at the Radio City Music Hall June 13, was heard over station WMCA, New York, Thursday. Mamoulian, interviewed by Commentator Sam Taylor, spoke on the new use of color in pictures.

The previous Sunday Mamoulian was heard over a WJZ-NBC network from the Music Hall. "Becky Sharp", a Pioneer Picture starring Miriam Hopkins and released by RKO Radio, will be released nationally in the near future.

Helen Mack Arrives in New York for Holiday

Helen Mack, one of the screen's most popular young leading women, arrived in New York on the Twentieth Century recently, having finished her role in "The Return of Peter Grimm" at the Hollywood studios of RKO Radio.

John Stahl to Start "Magnificent Obsession"

John Stahl is ready to put "Magnificent Obsession" into work at Universal City and it will probably start some time this week. In addition to Irene Dunne, it will feature Warren Hull from the radio, Charles Butterworth and Ann Sothorn, with a number of other cast selections to be announced.

Garbo Signs New M-G-M Contract

Garbo has gone home to Sweden—but she will be back in two months to continue her screen career under a new Metro-Goldwyn-Mayer contract.

This is definite with the announcement from the studio that the last act of the glamorous actress before her departure from Hollywood, was to sign a new contract with Louis B. Mayer, Vice-President in charge of production.

It was Mayer who, eleven years ago this month, signed the first contract, which was destined to make Garbo, then an unknown, a world celebrity.

Her trip abroad follows the completion of her "Anna Karenina", which marks the end of her tenth consecutive year as an M.G.M. star. The picture presents her with Fredric March, Basil Rathbone, Freddie Bartholomew, May Robson and a generally all-star cast in Tolstoy's great romantic drama.

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Toronto Theatres

LOEWS—Manager Jules Bernstein — "Public Hero Number One", with Lionel Barrymore, Jean Arthur and Chester Morris, an M-G-M feature.

IMPERIAL—Manager Jack Arthur — James Cagney and Ann Dvorak, in Warner Bros. "G-Men".

TIVOLI—Manager D. Krendal — Two Paramount features: Mae West in "Goin' To Town", and Noel Coward in "The Scoundrel".

UPTOWN—Manager Tom Daley — "Escape Me Never", the United Artists production, starring Elisabeth Bergner.

SHEA'S—Manager Jerry Shea — "The Case of the Curious Bride", starring Warren William, Margaret Lindsay and Allen Jenkins, released by Warner Bros.-First National.

Walter Huston Sailed for London to Star in Gaumont-British "Rhodes, the Empire Builder"

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